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Autore	Gallucci Giovanni Paolo <1538-1621?, >
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Nota di contenuto	Intro -- Contents -- Acknowledgments -- On the Translation -- Introduction -- 1. Proportion Theory: Disciplinary Intersections -- 2. Gallucci: Translator, Academician, Pedagogue -- 3. Ut pictura poesis: Sister Arts -- 4. Physiognomics: The Science of Passion -- 5. From Microcosm to Macrocosm -- 6. Proportion Studies: Reception and Legacy -- Contents -- Dedication -- Life of Albrecht Durer -- Preface to Readers -- Book Five -- 1. On the Utility of this Doctrine -- 2. On the Differences of Humans with Respect to Countries, Sex, and Age -- 3. On the Beauty of Human Bodies, Especially Women 4. The Figure of a Strong Man -- 5. How the Figure of a Timid Man Should Be Painted -- 6. How One Should Paint a Furious and Angry Man -- 7. The Figure of a Man, Who Is by Nature Cold and Wet, therefore, Meek and Humble, Feeble, Slow, Quiet, and Effeminate -- 8. How an Ingenious Man Should Be Painted -- 9. The Figure of an Uncouth Man Compared to One with Great Intelligence -- 10. The Figure and Painting of an Effeminate Man, Soft by Nature and also through Incident -- 11. How a Humble Man Should Be Painted, and One Who Is Shameful, either by Nature or Chance, and a Woman Again 12. The Figure of an Insolent and Presumptuous Man -- 13. The Figure of a Cheerful Man -- 14. The Figure of a Melancholic and Grieved Man -- 15. The Figure of a Cruel and Inhumane Man -- 16. The Figure of a Flatterer -- 17. The Figure of

a Desperate Woman -- 18. The Figure of a Man Full of Astonishment -- 19. The Figure of Bestly or Savage Men -- 20. The Figure of a Fraud -- 21. The Figure of a Deceitful Man, and of a Mean, Miserable, and Cowardly Man -- 22. The Figure of a Wicked Man, Who, in Speaking, Says Impertinent Things -- 23. The Figure of an Insane Man Who Is, at the Same Time, Wicked 24. The Figure of Big Eater, and of One of Great Memory -- 25. The Figure of a Loquacious Man -- 26. The Figure of a Drowsy Man -- 27. The Figure of a Libidinous Man -- 28. The Figure of an Envious Man -- 29. The Figure of an Ugly Man and Woman -- 30. On the Different Feet of Men, and Those Which Are Suitable -- 31. On the Diversity of Heels or Ankles Compared to the Figure that [the Painter] Wishes to Represent -- 32. On the Diversity of Legs with Respect to the Different Figures They Want to Make -- 33. On the Diversity of Knees Appropriate to Different Figures 34. Which Thighs and Buttocks are Appropriate for Which Figures -- 35. Which Limbs and Stomachs Belong to Which Figures -- 36. Which Back and Ribs Suit Which Figures -- 37. Different Measures of the Stomach, Chest, and Belly that Suit Different Figures -- 38. On Some Correspondences that Some Members Have between Them -- 39. How the Chest and Shoulders Should Be Done in Several Different Figures -- 40. On the Shoulders and Chest Most Appropriate to Different Figures -- 41. On Arms and Hands Appropriate to Different Figures -- 42. Which Fingernails Are Appropriate to Different Figures.

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### Sommario/riassunto

In 1591, Giovanni Paolo Gallucci published his *Della simmetria dei corpi humani*, an Italian translation of Albrecht Durer's *Four Books on Human Proportion*. While Durer's treatise had been translated earlier in the sixteenth-century into French and Latin, it was Gallucci's Italian translation that endured in popularity as the most cited version of the text in later Baroque treatises, covering topics that were seen as central to arts education, connoisseurship, patronage, and the wider appreciation of the *studia humanitatis* in general. The text centres on the relationships between beauty and proportion, macrocosm and microcosm: relationships that were not only essential to the visual arts in the early modern era, but that cut across a range of disciplines - music, physiognomics and humoral readings, astronomy, astrology and cosmology, theology and philosophy, even mnemonics and poetry. In his version of the text, Gallucci expanded the educational potential of the treatise by adding a Preface, a Life of Durer, and a Fifth Book providing a philosophical framework within which to interpret Durer's previous sections. This translation is the first to make these original contributions by Gallucci accessible to an English-speaking audience. Gallucci's contributions illuminate the significance of symmetry and proportion in the contemporary education of the early modern era, informing our understanding of the intellectual history of this period, and the development of art theory and criticism. This is a valuable resource to early modern scholars and students alike, especially those specialising in history of art, philosophy, history of science, and poetry.

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